American Tapestry Alliance

The American Tapestry Alliance is committed to uniting tapestry weavers and designers in order to promote an awareness and appreciation of American tapestry. It sponsors conferences and workshops, coordinates national biennial juried tapestry exhibits that showcase the finest American-made tapestries, and encourages the collection of this art form by both corporate and private collectors and interior designers.

Tapestry Evolution
Although much respected and sought-after in Europe as fine art, tapestry has only recently found unique individual expression and an enthusiastic public following in the United States. Earliest evidence of tapestry weaving comes from the royal tombs of Egypt, the island of Cyprus, and central Germany near the river Elbe, with dates ranging from 6000 to 1900 BCE. The Medieval and Gothic periods comprise the golden era when tapestry design and weaving were regarded as the highest order of artistic perfection. Designs of prominent artists were translated into tapestries by teams of skilled weavers, who usually had no emotional investment in the image or idea. Twentieth century tapestry guidelines for design broke away from the tradition of pictorial tapestries and sought to combine the visions of the...
designer with the inspirational interpretations of the weaver.

It is that revised attitude toward tapestry design and the fact that the designer and weaver are now most often the same person, that brings a wide variety of personal styles to contemporary tapestry.

**ATA History**

The American Tapestry Alliance grew out of a friendship between artists Hal Painter and Jim Brown, who shared a common desire to promote American tapestry during a time when the art form was experiencing a revival. From their auspicious first meeting in 1968 to the 30,000 miles they traveled throughout the U.S. and Mexico to teach tapestry, to their eventual creation of the Alliance in 1982, Hal and Jim broke the ground that current ATA leaders and members gratefully fill.

In addition to forming a network to connect tapestry weavers and designers, ATAs founders envisioned creating a directory of American tapestries displayed in public buildings across America, a slide archive of American tapestries, and a speaker’s directory, plus workshops and seminars. For ten years ATA taught, inspired, and provided American tapestry with a sense of legitimacy and a place in the wider world of tapestry. Juried exhibits were held, catalogs published; slides were collected, workshops taught, and lectures given until Painter’s failing health and eventual death slowed the organization to a near halt. Picking up the pieces, a core of members installed Marti Fleischer as director, and set to work perpetuating the alliance.

**ATA Today**

Today the American Tapestry Alliance is a thriving organization of over two hundred tapestry weavers/designers. A formal structure ensures the organization’s longevity with bylaws, newsletters, budgets, computerized data banks, and nonprofit status. But the original ideals flourish, such as exhibits showcasing the best American Tapestry has to offer, including three outstanding Tapestry Biennial exhibitions since 1996, documented with color catalogs.

An extremely successful Design Solutions seminar held in 1995 in conjunction with Ohio State University launched a series of conferences and retreats, many of them coinciding with the biennial Convergence conference of the Handweavers Guild of America. Directories of Weaving Guilds and of American Tapestries in Public Places have been published. Work continues on educational and gallery directories, a materials and supplies directory, and a guide to successful public relations. A web site is also in development.

The organization is dedicated to its future while remaining true to its seminal purpose: to give American Tapestry a name, a place, and a presence in the wider worlds of tapestry and art.

**Skyline, 1950 by Berta Frey. Courtesy of the American Handweaving Museum.**

**American Handweaving Museum**

The American Handweaving Museum is a unique resource for 20th century handweaving that is still in the process of development. The collection exists out of the generosity of handweavers who wish to preserve their tools, documents and works, as well as weavings and tools collected in their travels. The museum also encourages the practice and development of handweaving techniques, and research into their history.

The museum had its beginnings at the Thousand Islands Craft School founded in 1966 in Clayton, NY, which became an important center for handweaving. In 1970 the school received its first significant donation from noted weaver, author, and teacher Berta Frey (1890-1971). The Berta Frey Memorial Library was established in her honor in 1983. Other important weavers/donors include Lucille Landis, Mary Elizabeth Snyder, Myra Young, Marguerite Porter Davidson, Klara Cherepov, and Theo Moorman. The transformation from library to museum took several years, and became official in 1990. TSA member Sonja Wahl has been involved with the museum since its inception, first as a board member of the Craft School, and now as Curator of the museum who works with a team of dedicated volunteers.

AHM’s impressive collections include 20,000 items, with three more large collections scheduled to arrive when planned expansion is complete. Historic coverlets, historic looms and tools, international textiles, and a comprehensive library attract scholars from North America and Europe, and a growing number of weavers attend AHM conferences and educational programs.

Plans for a new building include a new center for handweaving and a museum, a new educational facility for students, and a new research center. A new publica-

**Skyline, 1950 by Berta Frey. Courtesy of the American Handweaving Museum.**

**Skyline, 1950 by Berta Frey. Courtesy of the American Handweaving Museum.**
TM Cotsen Project Update

The Lloyd Cotsen Textile Documentation Project (LCTDP) at The Textile Society of America founded its third year having successfully laid the groundwork for full documentation of the 16,000 objects in the TM collections. The Project is funded by a grant from the Cotsen Family Foundation to formulate a consistent, uniform vocabulary for the description of textiles, objects, materials, techniques, and functions useful to the textile research, museum, and academic communities. Described as a "lexicon" or "thesaurus" of descriptors, the LCTDP will result in a controlled vocabulary of subject headings, artist's names, and geographical place names determined to be most universally applicable in the study of textiles and the textile arts.

Cotsen Scholars and Fellows from around the world are invited to serve as experts in their respective areas. Cotsen Scholars 1998-2000 have included: Lisa Aronson, Peter Collingwood, Mary Dusenbury, Marianne Ellis, Kathleen Epstein, Rens Heringa, Desirée Koslin, Milton Sonday, Elena Tsiareva, and Jennifer Weardon. Cotsen Fellows, to date, have included: Stuart (Ed) Carter, Joyce Denney, C. Diane DeRoche, Miriam Milgram, and Yoshiko Wada. Ruth Barnes and Angela Volker will serve as Cotsen Scholars in 2001.

Candidates Sought

The LCTDP seeks candidates and nominations for Cotsen Scholars and Fellows to act as visiting experts and/or peer reviewers of the Lexicon currently under construction.

AMTH Conservator Receives Rome Prize

Eldre Winder, Director and Chief Curator of the Textile Conservation Center at the American Museum of Textile History is one of 27 Americans to win the 104th annual Rome Competition conducted by the American Academy in Rome. The fellowship, funded by the National Endowment for the Arts and History in Historic Preservation and Conservation will allow her to spend six months at the Academy in Rome working on a comparative study of the evolution of conservation treatment and ethics of archeological Coptic textiles. She will examine exceptional examples of these artifacts in the Vatican libraries and in the Museo Nazionale di Palazzo Venezia. Windsor has headed the Textile Conservation Center since 1995.

New Fiber Art Museum Founded for Lausanne

The Tompauli Foundation of Lausanne, Switzerland announces a new museum established for the exhibition and collection of contemporary fiber art and traditional tapestry in Lausanne, home of the esteemed International Tapestry Biennale exhibitions which were held from 1962 to 1995.

Throughout the history of the Lausanne Biennale, many of the exhibiting artists donated their exhibited art works to the Pierre Pauli Association in Lausanne, named in honor of one of the Biennale's founders. The Pauli collection consists of fiber art works made between 1961 and 1987 by more than 50 artists from around the globe. Until now the collection has been cared for by a private citizen, Dr. Pierre Magenat, who recently released it to the newly-formed Tomi Pauli foundation. This historic contemporary fiber art collection has been joined with the collection of traditional tapestries owned by the late Reginald and Mary-Alice Toms, collectors of 16th to 19th century European tapestry, embrodered furniture, and rugs.

The new joint foundation is in the process of raising funds for a building to house the newly combined collections. Two publications are now available from the foundation: a catalog of the Tomis collection and a catalog of the European tapestry collection.

For additional information, to purchase a catalog, or to make a donation to the museum building fund, write to Dr. Eric Rochat, Fax: 011 41 21 943-47-24; eric.rochat@bluewin.ch or contact foundation board member Camille Cooke, Friends of Fiber Art, 708/246-9466 p/f.
Studying Art in the Fiber Medium
at the University of Hawaii

By Pat Hickman

The University of Hawaii in Honolulu offers exceptional resources for the study of Fiber at the undergraduate and graduate levels. For many centuries, the natural environment provided the host Hawaiian culture with an abundance of native plants, which they shaped into a multiplicity of forms and objects—cloth, nets, ropes, and vessels. This living legacy is present throughout the Hawaiian islands, where Native Hawaiians continue to make kapa (barkcloth from wauke, the mulberry plant) and work with lauhala, and pandanus leaves, traditionally used in plaiting. Respect for and transformation of a rich, fibrous world is the context in which the UH program develops.

Professor Pat Hickman heads the Fiber Program. She and several part time lecturers are engaged in teaching the sequential Fiber curriculum in the Art Department. They do this in an environment that brings the natural world of fiber as close to the classroom as can be. At the center of the Art Department facilities is a spacious University Art Gallery. Encircling the gallery is a bamboo grove, which reaches as high as the three-story structure—housing well-equipped art studios and classrooms—that surrounds the grove.

The Fiber Program has two large studio classrooms, which house 33 floor looms, 8 spinning wheels, a dye kitchen, warping reel and warping boards, a steamer, and padded tables for surface design work. Adjacent to these is an open courtyard with facilities for papermaking including a Hollander beater, an industrial-sized sink, and an indigo dye vat. The tropical climate allows use of this partially-covered outdoor space year-round. Advanced fiber students share the screen printing studio with Printmaking. This studio covers 3000 sq. ft. with floor-to-ceiling windows, full ventilation, and ten 5' x 12' printing tables, with portable padded table tops for printing on fabric. Equipment in this studio includes a 50" x 80" vacuum table, a vacuum exposure unit, large drying racks, pressure washer, and power screen stretchers. The printmaking program has its own photo and dark room facility for transparency development and exposure of all photo printmaking processes including photographic screen printing. Graduate students are provided with studio spaces in the art building. Additional resources include an extensive textile study collection, access to an excellent slide library, and to a rich library of publications on historical and contemporary textiles.

Located in the middle of the Pacific Ocean, the University of Hawaii attracts students from New Zealand, Australia, Japan, China, Taiwan, and Korea, as well as from the continental United States. The majority of students at the University of Hawaii are from Hawaii and represent the state’s diverse mix of peoples: Pacific Islanders, Asians, and North Americans.

Despite geographic isolation, Hawaii is a place to which people come. Intersections, the active visiting artist program, brings artists for residencies to lecture, teach workshops, and critique the work of graduate students. Artists who have come in recent semesters include Joyce Scott, Claudia Bernardi, Vik Muniz, Diane Katsiaficas, and Nick Cave.

The Fiber Program itself invites visiting artists to teach workshops and lecture. These events are co-sponsored by such organizations in the community as the Handweavers Hui (Guild), Hawaii Craftsmen, and Temari, the Center for Asian and Pacific Art. Visiting artists have included Junichi...
Arai, Dorothy Gill Barnes, James Bassler, Gaza Bowen, the late Joanne Segal Brandford, Archie Brennan, Akemi Cohn, the late Lillian Elliott, Mary Frame, Ed Franquemont, Susan Martin Maffei, John McQueen, Margo Mensing, Hisako Sekijima, Martha Stanley, Susan Sternlieb, Yoshiko Wada, and writer, curator, and museum director, Laurel Reuter. Lectures have been given by Glen Kaufman, Joyce Kozloff, Gyongy Laky, Kay Sekimachi, Marcia Floor Donahue, Mildred Howard, Carol Lee Shanks, Mary Dusenbury, Chunia McIntyre, and Elizabeth Barber.

Students have frequent opportunities for exhibiting their artwork in student BFA or graduate exhibitions, at community college art galleries, and in annual juried exhibitions held at the Honolulu Academy of Art and at Linekona, the Academy of Art School Gallery. Outside jurors have included Junco Sato Pollack, Arturo Alonzo Sandoval, Kenneth Trapp, and Cynthia Schira. In addition to exhibiting, students may have the opportunity to apply for competitive commissions. The State of Hawaii has been a strong supporter of the arts.

The Fiber curriculum offers courses in introductory, intermediate, and advanced studio work and graduate seminars, including loom weaving, non-loom construction, 3-D fiber sculpture, surface design, papermaking, wearable art, and textile history classes. In addition, an independent study course is offered in which advanced graduates, with an interest in the museum environment, are placed in one of several museums in Honolulu, where they learn and practice techniques of textile conservation and research methodology, and experience the preparation of textiles for museum exhibition. Graduate students have been placed at the Honolulu Academy of Art, the Mission Houses Museum, the Bernice Pauahi Bishop Museum and other specialized museums in Honolulu for this course work. The Art Department offers additional course work in museum interpretation and gallery installation and design, courses which can lead to internships and career opportunities. There are opportunities for tuition waivers and scholarships for both undergraduate and graduate students.

The curriculum emphasizes the study of world textiles, especially through courses in textile history, providing a context for understanding the continuum, with reference to the technical process. The range is long and broad, from ancient Peruvian fragments to miniature Coptic tapestries, to Hawaiian kapa, the finest in the Pacific, to contemporary fiber art. Students are encouraged in studio work to go in their own individual creative direction. Graduate students produce conceptually-based studio work, frequently crossing media. Graduate seminars are team taught by faculty representing several media, encouraging cross-disciplinary work.

The Art History requirements for studio BFA and MFA majors include Western and Eastern Art History courses, and Art of Africa, the Pacific, and North America. Faculty trained in modern contemporary history, theory, and criticism offer required seminars on art and the physical body, art and the body politic, and a professional practice course. MFA students each present a graduate thesis exhibition and a written thesis document.

While fiber art historically has had a practical and functional application, the emphasis of the Fiber Program at the University of Hawaii is more academic—investigating fiber as a fine arts medium. In the process, students learn traditional textile techniques and hand processes, experimenting and exploring their own directions. The Fiber Program encourages cross-media interaction and emphasizes the study of textile history as a necessary part of the curriculum. Through the study of fiber in both studio and lecture classes, students acquire the skills and concepts necessary to qualify as a professional in the field.

The Program does not focus on design for industry. At the University of Hawaii, Dr. Linda Arthur teaches Costume History through the Textiles and Clothing Program, which houses the largest collection of Asian textiles and clothing at any U.S. university. Students from the Art Department have access to this extensive study collection.

All applicants are encouraged to visit the website at http://www2.hawaii.edu/art/ and to contact Professor and Graduate Chair, Pat Hickman, head of the Fiber Program, Art Department, 2335 The Mall, University of Hawaii, Honolulu, HI 96822, 808/956-5260, or phickman@hawaii.edu.
SEVERAL MONTHS HAVE passed since we convened in Santa Fe, yet the memories are still quite vivid. So busy we all were attending panels, workshops, and field trips, exploring museums, Indian market and the many shops in town, and sharing ideas over coffee or a delicious meal. Some of you, I hope many, were even lucky enough to witness a glorious Santa Fe sunset.

The symposium evaluations have now been tabulated. As you can see from Mary Littrell’s report (p. 8), the majority were pleased with the event. Many concurred on symposium highlights, including the opening panel of speakers; museum/site seminars, and the opportunity to connect with others in meaningful ways. The evaluations also offer many excellent suggestions for improvement.

The board is considering these suggestions for the 2002 symposium at Smith College in the hopes that it will run as smooth as silk, a fitting goal given its silk theme.

For me, one of the nicest aspects of the symposium was being able to meet and talk with so many of you. For those who did not attend, let give you a brief profile of my background. I am an art historian specializing in African, Native American, and Pre-Columbian art. African textiles and trade has been the main focus of my research. I have been a member of TSA since 1989 and have presented papers or chaired panels at all but one TSA symposium since.

In 1998, I was elected to the board as VP, and headed the Publications Committee. By that time, Gilbert Design Associates in Providence, RI, had given our publications a new, professional look, but the continued cost of their production services was beyond our budget. Fortunately we were able to turn over our publication production duties to Newsletter Editor, Karen Searle. Few of you may even have noticed this change.

Other publications have also seen improvements. The Directory will be published annually instead of biannually, the Bibliography now has an index, and the Proceedings promises to have a more professional look thanks to Char Jirousek’s efforts. While chairing Publications was challenging, it really helped me to get to know the inner workings of TSA. Mary Dasenberg, our new TSA VP, has taken over as Publications Chair. Please contact her if you wish to help with publications in any way: copyediting, writing articles on textile-related events or institutions, or submitting newsletter information.

As President, I will continue to work at minimizing our publishing expenses so we can use our resources in other productive ways such as creating more opportunities for informal dialogue. Already, we are working towards that goal with plans in place to expand and improve our website (www.textilesoociety.org). Any suggestions you might have should be directed to Char Jirousek, our web-site manager. Kim Righi at the TSA office is creating regional email lists so that our Regional Reps can easily email relevant, regional information to their constituents. By far the most interesting avenue for communication is the TSA listserv with 60 plus individuals participating. Since the Santa Fe symposium, the list has generated fascinating dialogue on a wide range of topics from textiles as medicine to the survival of third world textile industries. Such dialogue may well inspire themes for future symposia. If you haven’t signed up for the list but would like to, see Laura Strand’s instructions (p. 14).

A particularly important goal for me is to see TSA reach out more to the international community. Already, the board is looking into cosponsoring a mini conference/study tour in India and a textile tour in South America. This could be just the tip of the iceberg. As an Africanist who has spent considerable time in Nigeria, Cote d’Ivoire, Mali, and Ghana doing textile research, I am well aware of how difficult it is for people in those areas to benefit from organizations like TSA. This summer, I met a textile conservator at the National Museum in Accra, Ghana. She was fascinated to learn about TSA, and desired to be connected to it. Yet, she could never afford a membership – the dues could well equal a month’s salary. How wonderful it would be able to bring textile scholars like her to future symposia. If anyone is interested in helping TSA reach this wider audience, or has ideas for funding for such initiatives, please contact me or other members of the board. Meanwhile, stay tuned for a report on our February, 2001 board meeting (Orlando) in the next newsletter.

-Lisa Armon:

New Board Rep for Canada Appointed

THE TSA BOARD’S CANADIAN regional representative, Lynn Milgram, has stepped down from the board for personal reasons. TSA is very appreciative of Lynn’s dedicated service over the past six years. The remainder of her term will be filled by Ruth Scheuing of Vancouver, BC.

Ruth has a BFA from Nova Scotia College of Art & Design. Her work has been exhibited across Canada and internationally in solo and group exhibitions, including, ‘e-textiles’ a touring exhibition of Jacquard weavings (2000-2002), organized by the Montreal Centre for Contemporary Textiles. Her essay ‘Penelope or the Unraveling of History’ was published in New Feminist Art Criticism: Critical Strategies, published by Manchester University Press, UK. She recently co-edited a book of essays with Ingrid Bachmann, entitled Material Matters: The Art and Culture of Contemporary Textiles.
Textiles, published by XYZ press, Toronto. In 1996 she received the Chalmers Award in Crafts. She coordinates and teaches in the Textile Arts Program at Capilano College, North Vancouver.

Ruth is very interested in linking practicing textile artists with those involved in more scholarly textile research.

Board Meeting Summary

New board members were introduced and departing members Beverly Gordon, Blenda Femenias, Louise Mackie (Founding member) and Mango Schevell were honored. Beverly distributed the newly-completed Policies and Procedures Manual. Kim Righi of Boyer Management Systems (BMS) presented an overview of the nonprofit management organization that has acted as TSA’s "office" since 1998. Kim was thanked for her role in creating an efficient symposium registration process. Robb Ship was acknowledged for his generosity in endowing the R.L. Ship Award.

Membership: TSA had 605 members as of September, a 5% increase. The board will consider changing the dues schedule to an anniversary year system.

Finance: Blenda was acknowledged her role in restructuring our financial systems. Financial advisor Ellie Wotherspoon offered suggestions for improving long-term performance of TSA’s investments.

2000 Symposium: Ann Hedlund reported on the multivariable symposium preparations. There were 222 full-time registrants. Jill Heppenheimer of the Santa Fe Weaving Gallery, was acknowledged for her support and generosity, and La Fonda hotel’s services and special nature were praised. Ann recommended greater BMS involvement in future symposiums. She was applauded for her splendid efforts.

Publications: Karen Searle has successfully reduced costs for the Newsletter and other publications. Beverly Gordon contributed an index to the 1999 Bibliography. The printed version had some proofreading errors, which will be averted in the future. A new Directory will be published in January. Laura Strand reported on the Listserv and recruited more users at the symposium. Char Jirosek will produce the symposium Proceeedings from digital materials to considerably reduce production costs.

Symposium 2002: The next Symposium will be held at Smith College, Amherst, MA, with the theme Silk Roads, Other Roads. Marjorie Senechal and Pam Parmal head a strong and capable planning committee. Changing the September date was discussed, but this would take place post-2002.

Boards leadership was officially turned over to new president, Lisa Aronson. Other new officers are Mary Dusenbury, Vice President, Mary Littrell, Treasurer, and Barbara Sloan, Membership Secretary. Desiree Koalin continues as Secretary.

Future goals and priorities discussed involve outreach efforts. Long-range planning, and identifying where/who/when/how we want to reach out will be considered.

The Winter 2001 Board meeting will be hosted by Elayne Zorn at the University of Central Florida in Orlando.

Lillian Elliott Award

The winner of the Fifth Lillian Elliott Award is Sonya Clark, since 1997 Assistant Professor of Textile Apparel Design at the University of Wisconsin, Madison. The primary influence on her recent work has been the head as a site of spirituality and adornment in African cultures. The LEA will permit her to expand on the connection between heads and beads as a way of expressing ideas about community and communication.

Sonya earned an MFA at Cranbrook Academy, a BFA at the Art Institute of Chicago, and a BA at Amherst College in psychology with a minor in African Studies. She has had six solo exhibitions in the last five years, including at the Anderson Gallery in Birmingham, MI; Leedy Voulkos Gallery in Kansas City; and the Museum of Decorative Arts in Montreal. Her group exhibitions include the 7th International Shoebox Sculpture Exhibition which toured the US, Hawaii, and Taiwan; BEADZ - the Beaded Universe: Strands of Culture, at the American Craft Museum; and Wrapped in Pride: Ghanaian Kente and African American Identity, at the Newark, Oakland and St. Louis Museums, the Fowler at UCLA, and the National Museum of African Art in DC. She is also one of eight visual artist recipients of the Wisconsin Arts Board Artists Fellowship.

The Award

The Lillian Elliott Award was established to honor the lives and work of Lillian Elliott and Joanne Segal Brandford, extraordinary textile artists and scholars, long-time friends and mutual admirers, who died within a few days of one another in 1994. The award is given to a young artist willing to take creative risks, a quality Lillian and Joanne consistently exemplified in their work.

The Selection Process

Three members of the LEA Committee, Pat Hickman, Susan Sternlieb, and Barbara Goldberg, choose three anonymous nominators, each from a different geographic area and each professionally active in the textile field. Each nominator recommends three artists who are invited to apply. The LEA Committee reviews applications and chooses the awardee.

Your Support is Needed

Surprisingly, the LEA has become a well-known honor in a very short time. Perhaps this is because no other awards are specifically designated for emerging fiber artists, and the need is so great. The LEA Committee hopes to continue making the award although we continue to need the help of others who also value its purpose. Please send tax-deductible donations to: LEA, c/o Barbara Goldberg, 74 Sargent Beechwood, Brookline, MA, 02445-7542.

- Barbara Goldberg
Symposium Evaluation
Highlights & Suggestions for the Future

TSA SYMPOSIUM PARTICIPANTS send kudos to Ann Hedlund and the Santa Fe conference team for an outstanding 2000 Symposium! As compiler of the symposium evaluations, I wish to share the comments and suggestions offered by attendees.

What did members consider highlights of the 2000 TSA Symposium? “Lively sessions, making connections, and access to museums/site seminars” head the list. Resoundingly, participants credited the quality of the sessions for their variety and “mind opening” insights. Keynote speakers Pearl Sunrise and Nilda Callañaupa were praised for providing an important voice from textile practitioners in the U.S. Southwest and Peru. Panels offering a range of topics, or “something for everyone,” were meaningful; each panel session was identified by a different group of attendees as being their personal “favorite.” However several participants regretted the absence of European theme-based panels.

In addition to inspiring sessions, participants also valued the opportunity to renew and make connections. The hotel location with lodging and sessions under one roof provided a venue for informal conversation with colleagues and with the many global scholars in attendance.

Museums were critical to the conference success. Participants felt site seminars at Santa Fe museums and pre-conference tours to Southwest pueblos and weaving centers were integral to their conference enjoyment. They also appreciated having free time to visit or return to a favorite museum or gallery. While the new Marketplace was well-received, more book publisher exhibits were requested.

“What should TSA be sure to retain in future conferences?” Not surprisingly, answers mirrored highlights of the Santa Fe conference: a diverse range of topics in concurrent sessions, site seminars and pre-conference tours unique to the region, a “wow” opening session, films, museum-related events, and a single location for sessions and lodging. Participants also value the positive TSA conference culture of supportive exchange and lively spirit and advocated for increased international participation.

The TSA Board will give serious consideration to all suggestions and recommendations. Among the ideas put forth for future conferences:

- improving program listings
- maintaining a broad conference theme
- enhancing the contemporary fiber art presence, including “show and tell” slide sessions of current work
- presenting the Lillian Elliott Awardee’s art work at the symposium
- encouraging greater student participation through scholarships, travel grants, reduced registration, and less expensive hotel alternatives
- expanding opportunities for informal dialogue with colleagues
- encouraging greater international participation, with special attention to contributions from indigenous textile practitioners
- devoting more time to discussion during presentations
- offering “hands-on” fiber arts sessions
- sponsoring a national juried exhibition

Where might TSA meet in the future and what are possible conference themes? Most frequently mentioned North American sites for future conferences centered in the U.S. west coast and southeast, Puerto Rico, Canada, and Mexico. Sites outside North America, included Antigua, Guatemala; Cusco, Peru; Switzerland, India, Japan, Thailand, Australia, and New Zealand. Several suggestions for future themes involved natural fibers and dyes, globalization, preservation of indigenous weaving cultures, the future for “hand” production, and trade.

The TSA Board thanks all symposium participants who completed the conference evaluation. We will take seriously your comments and suggestions in planning future conferences. Questions about this evaluation should be addressed to Mary Littrell, mlittrel@ias.state.edu.

— Mary Littrell

Pearl Sunrise of New Mexico and Nilda Callañaupa of Peru were among the panelists offering the viewpoint of textile producers at “Approaching Textiles: Varying Viewpoints,” the TSA symposium in Santa Fe, NM in September.

Grandchildren of Hopi elder Joseph Garcia, Sr. dance the Buffalo dance in the TSA Symposium opening ceremonies.

Symposium Keynote Speaker Mary Hunt Kahlenberg, Author, Curator and Textile Dealer.
Pre-conference Tours

Laguna and Acoma Pueblos

Anticipation was high among us lucky ones who had registered early enough to get seats on the tour to the Pueblos! On the way to Acoma, our expert guide introduced us to the Southwest by addressing its geology, history, peoples and languages as the landscape changed to ever grander and more serene expanses. Once there, a young Acoma man took us around ‘Sky City’, the oldest inhabited village in the U.S., showing us the various styles and features of adobe construction, our path weaving around potters’ stands displaying the distinctively decorated ware. The dual aspect of Pueblo contemporary life was underscored by our guide’s account of the many challenges to maintaining Acoma identity, language, and culture today. The fine church with its single nave and imposing beams and corbels was built by decree from the Spanish rulers, and the Acoma had to carry the timber on foot from distant places – if the logs touched the ground they were punished. During feasts all Acoma gather in the plaza in front of the church for dances and ceremonies merging the old religion with the new. Some of us got to know quite intimately the sandstone rock on which ‘Sky City’ is perched, as we chose to climb down all 367 feet rather than ride the bus back to the Acoma Visitor’s Center below. Here running water was available, making us aware again of one of the realities of traditional Pueblo life.

The tour continued to Laguna Pueblo where we were fortunate to attend the Feast of St. Joseph, celebrated with traditional dances by young and old, Buffalo Dance and Butterfly Dance (later seen at the Symposium opening) among them. Different groups of dancers and drummers took turns performing in the plaza next to the church, another fine example of Spanish colonial style. The dancers’ dress was splendid, but the mode of manufacture of some of the clothing showed poignantly that today, more expedient methods have replaced the time-consuming earlier ones. Traditional motifs and decoration were frequently painted and printed instead of woven and embroidered. Thoughs of visitors from other Pueblos and Nations (but relatively few Anglos) also enjoyed the myriad vendors of arts and crafts, and the small amusement park. We lunched on burritos, hot tamales, and sopapillas as we strolled eyeing pots, textiles, and turquoise, turquoise, turquoise! I got a small Navajo loom, ready to be set up with healdes for weaving. The seller was preparing the warp for another loom, busily over-twisting commercial wool to make it hard and tight enough for the demands of Navajo weaving. Very sated and happy, we piled into the bus for the return to Santa Fe.

–Desiree Kostin

Chimayo Tour

We were sure that the guide would again be excellent for this half-day trip to the Spanish village of Chimayo, but hadn’t expected her to be a cousin to the famous Ortega weavers who make fine rugs and yarndages for Southwest style clothing! We got a weaving demonstration from the current Ortega head using his production tredle loom, and a tour of the small museum featuring contributions of eight generations of Ortegas. In the Trujillo family’s Centinela Traditional Arts we were treated to a lecture on the development of color and design styles of the region, including recent innovations.

Down the road, the merchandising skills of the chili sellers made most of us try the No.2 mix, chasing it with juicy local apples. The famous Chimayo Sanctuary is a destination for pilgrims due to its salutary soil. This Holy Dirt is reputed to cure ailments, and many visitors helped themselves to pinches, or filled small containers with it. Further aids to belief and health were available in the nearby shop, crowded with saint’s images, religious souvenirs, and… chili! The lush and verdant surroundings suffused the village with a sense of the quaint as well as the mystical.

After the many tastings in Chimayo, the sumptuous luncheon in El Paraguas, Espanola, was an emphatic confirmation of the excellence and variety of the food of the Southwest.

–Desiree Kostin

Linda Beeman, Victoria Rivers, and Robb Shepp on tour during the Santa Fe Symposium. Photo by Barbara Sloan.

Site Seminars

Museum of International Folk Art. “New Mexican Hispanic Textiles”

In the Hispanic Heritage Wing of the Museum of International Folk Art the craft of weaving is featured as a time-honored way of life from the past to the present. An old horizontal tredle loom warped and partially woven into a blanket speaks of the timelessness of a craft. The display portrays a weaver’s workplace and introduces the few tools and furnishings needed in weaving. Some carefully chosen blankets illustrate design features and fundamental differences among blankets. A well-documented family tree proudly introduces one of the oldest weaving families of Chimayo, the Ortegas. This exhibit set the stage for the inspiring presentation of 19 blankets from the Museum’s collection.

In a small cloth-covered room two assistants had laid out clear Mylar-sleeved tubes that held the rolled blankets which were effortlessly...
New TSA Members
as of Aug. 1, 2000
June Anderson
janetson@calacademy.org
Zoe V. Arzidaco
zoev@nau.edu
Marybeth Baloga
mbaloga@falin.com
Ruth Belikove Ruthbel@pacbell.net
Georgeann S. Blaha
GBlaha@aol.com
Joyce Marie Canacho, Ph.D.
Jcanacho@aug.edu
Anne Dyer
Peter Harris tapades@home.com
Joyce Herold jherold@onms.org
Wendy Huhn WCuhn@aol.com
Steve Kalminson mayajens@nets.com
Margo Krager
margoykrager@reproductionfabrics.com
Stella Krieger jkemigji@aol.com
Miraan Leth-Espersen
miriamj@iolas.com
Ronald Linde
Gerry Masteller wstrogery@comcastwave.com
Heima Maya bhniff@karnic.in
Parry W. Mead
Susan Lindbergh Miller
slmms@aol.com
P. A. Milton milton@thebeyond.com
Robin Muller robing@usarizona.edu
Marilyn Murphy
marilyngreyrock.org
Haddy Proun
Samy Rabinovici rabinovic@aoal.com
Norma Canelas Roth
Barbara Rubright bfr@iolas.com
Patricia Savignac
Katie Schelleng ksboto@home.com
Ruth Scheuing
rcsheuing@cpcollege.bc.ca
Victoria Scott
vicki@blackartstudio.com
Samita Shanahan vsun@iudc.com
JoAnn Silverman jjsil Investor@iolas.com
Jacqueline D. Smith
jdsgalati@iolas.com
Megan Spagnolo megan@wjlrko.org
Jada St. John jsjohn@u.arizona.edu
Susan Ternett terte011@gtx.com
Lisa Trujillo
conteln@aol.com
Annie Van Asche
Margaret R. Wallace
Laurie Waters
Liz Williamson
Liz.Williamson@nsw.edu.au
Anne Connell Wilson
aconnellw@aoal.com
Soon-Ran Youn
soyoun@cyberneta.com

Gayle Wimmer seated in the Neutrogena Wing of the Museum of International Folk Art, Santa Fe, NM.

opened for presentation.

Susanne Baizerman and Helen R. Lucero introduced the history of blanket weaving in Hispanic New Mexico. There are remarkable dates: Santa Fe, under Pedro de Pala became the capital of New Mexico in 1610! Records indicate the use of the treadle loom as well as invoices from textile trade to Mexico in 1638! As the incredibly beautiful blankets were one by one opened for viewing, their details of pattern, material and structure were discussed in historical context.

In the Hispanic weaver’s tradition long warp lengths were rolled on the warp beam of the loom to weave a number of blankets at one time. All blankets were woven with enough unwoven warp between each blanket to secure the first and last woven row with over-hand knots or half hitch stitches which keeps them from unraveling and forms a fringe. In the tradition of Navajo or Pueblo weavers an upright loom is used to produce one piece at a time with four selvages and no fringes. Important in all blankets is the use of ample weft yarn in each shot to produce a smooth, well-faced surface that does not draw the selvage in. Over time the use of commercial yarn and chemical dyes were added and metal reeds were introduced. We could see the result of these new materials and their influence on the overall appearance of the blankets, yet the standard of excellence remained. Traditional patterns are in use now as in the past, but added are individual interpretations and greater freedom of design, color and symbolism. The choice of blankets selected for this presentation was outstanding, so were the presentations of both Susanne Baizerman and Helen R. Lucero.

The site visit impressed and stimulated me so much that I needed to buy several books from the gift shop of the Museum to study up on this subject in American textile history.

— Senja Wahl

Museum of International Folk Art, “Looking at Samplers”

The site seminar titled Looking At Samplers was fascinating. It took place in the textile storage area of the Museum of International Folk Art and combined viewing actual embroidered samplers with slide presentations.

Even though each presenter was expert in a specific area, they all seemed to approach the embroideries as if they were evidence in a detective novel. Marianne Ellis spoke about Mamluk Egyptian samplers in the Newberry collection of the Ashmolean Museum, Oxford. She showed work that was done by professionals, as opposed to Sunuru Belger Kroyd of the Textile Museum, Washington, D.C., who presented Turkish samplers made by amateurs. Ottoman pieces were distinguishable by the fact that the motifs were placed in all directions and were made for the stitchers’ own use.

Jennifer Wearden of the Victoria & Albert Museum spoke about Moroccan embroidery. She said that early twentieth-century scholarship attributing embroidery to that country was question-
able even though there seemed to be seven different styles. She emphasized that many of her conclusions were speculation and encouraged others to pursue research on Moroccan embroidery.

Kathy Staples, an expert on British and European samplers, pointed out the use of the double running stitch and the boxy diagonal designs seen in early European samplers and pattern books probably derived from examples from the East, including the Mamluk embroideries discussed earlier by Marianne Ellis.

Each paper was thoroughly researched and beautifully organized. It was a pleasure to partake.

—Cynthia Schira

The Institute for American Indian Arts

IAIA is a Native American junior college within which the museum is an educational department. The Director, Chuck Daily, and the Assistant Curator of Collections, Tatiana Lomahafewa Stock, both displayed profound enthusiasm for their mission as educators in museum studies and studio art. Most of the exhibitions in the museum pair student work with traditional Native American arts. All of these exhibits are curated and hung with students participating in every stage of production.

Seventy percent of the textile collection is student artwork. Lloyd Keva New was the second director of the IAIA and a textile designer. During the 60s and 70s he taught textile design using block printing and silk screening and his students produced bolts of fabric that are a major portion of the collection. The remaining collection consists of donated works including regionally woven rugs and approximately 30 Seminole Patchwork garments. These textiles are all beautifully stored in an excellently appointed storage facility. Paintings and sculptures form the major collections of the museum and the textile collections are rarely exhibited. Perhaps the interest of textile enthusiasts will convince them to give more exhibition space to their interesting, if small collection of textiles.

—Laura Strand

Wheelwright Museum

"Pueblo Indian Embroidery"

The Pueblo Indian Embroidery workshop at the Wheelwright Museum was a terrific success. It was led by Laurie Webster, a leading expert on Southwestern textiles, assisted by Cheri Falkenstein-Doyle, Curator at the Wheelwright, and attended by fourteen eager participants. Laurie began the event with a 45-minute slide show in which she discussed the history of Pueblo embroidery from the time of its first appearance at the beginning of the Post-Contact period to the Twentieth Century.

Besides showing us slides of the earliest known examples of such embroidery, she provided us with tools for learning to differentiate embroidered cloths from those decorated with supplemental woven structures (the technique generally used in the Pre-Contact period).

After the slide show, the museum staff raised the screen to expose a floor-to-ceiling window that provided ample light and a glorious view of the hills beyond. The natural light illuminated a table on which a dozen or so mantas, panels, shirts and sashes were laid out for us to analyze their varying materials, design systems, and modes of construction. Questions were lively and constant and Laurie was extremely patient and receptive to all of them.

Perhaps the most important point we learned from this workshop was that the designs and the overall shape of the Pueblo embroidered costumes were the most significant aspects of these textiles, if not the driving force behind their construction. The means by which they were constructed and the materials that were used to construct them seemed secondary. The workshop was a wonderful learning experience.

—Lisa Aренson

Wheelwright Museum

"SandPainting Tapestries"

Participants in Susan Brown McGreavy's site seminar at the Wheelwright Museum examined seven very large sandpainting tapestries woven by Hosteen Klah and his nieces and viewed slides of several others. These large tapestries depict Navajo healing ceremonies, and were woven between 1919 and the late 1930s. Klah was an accomplished singer (medicine man) who learned to weave in order to preserve the ceremonial knowledge for both Navajos and non-Navajos. Such a dual accomplishment is unique in Navajo history. McGreavy said, as weaving is rarely done by men, and the sandpainting images are usually never preserved. She noted that Klah wove the tapestries from memory, but took steps to assure that the weavings would not be considered sacred objects. Unfortunately for the general public, in an agreement with the Navajo nation, the museum no longer displays the weavings and will not reprint the out-of-print catalogue. It was a rare treat to see these extraordinary textiles and discuss their creation.

—Kathleen Moore
Conferences

Workshop on Byzantine Textiles

22-23 September 2000
Dumbarton Oaks,
Washington, DC

In light of the current intense interest and research on the textiles of Byzantium, Dr. Alice-Mary Talbot, Director of Byzantine Studies at Dumbarton Oaks, organized a workshop on the subject. Three established scholars and four students in the field of Byzantine studies presented their work, followed by considerable discussion.

In her introduction, Dr. Talbot cited the teaching of Ernst Kitzinger at Harvard. Kitzinger’s interests in the decorative arts and iconography never excluded textiles, which was not always the case with other authorities. Dr. Talbot noted that the many textual references to textiles in Byzantine sources have never been compiled.

Professor Anna Gonorova, University of California at Irvine, offered a provocative overview of research on Byzantine textiles in the past 25 years. She highlighted the need for critical examination of textiles, and consideration of weave structure in determining categories, relating groups, and assessing significance. She expressed strong concern over reduced access in museums for scholarly research on collections, particularly for graduate students, as well as the need for hands-on learning opportunities. She also speculated that present attributions of Byzantine textiles may well diminish in number as we increase our knowledge on this subject, yet we remain without a methodology to distinguish what is Byzantine from what is not.

Eunice Maguire of Johns Hopkins University discussed her work on Roman, Byzantine, and Islamic textiles of Egypt, which led to an exhibit and publication, The Rich Life and the Dance (Krammert Art Museum, 1999), on view at the Indianapolis Museum of Art, Feb. 24 – Apr. 24. Henry Maguire, professor in History of Art at Johns Hopkins, presented an iconographic interpretation of Byzantine curtains as represented primarily in mosaics, relating the motifs of the “disembodied hand” to an expression of servitude, respect and concealment.

Student papers included Jennifer Ball’s reinterpretation of Byzantine imperial dress, relating symbolism to court ceremonial, particularly for festivals and celebrations such as Easter. Warren Woodfin viewed late Byzantine vestments in the broad context of cultural continuities in Bulgaria, Moldavia, and other regions bordering on the Byzantine Empire. He traced the increased importance of clerical images on embroidered church vestments, including representations of Christ. Stephen Wagner discussed the impact of Byzantine textile patterns which were copied by the elite of Germany in the early Middle Ages. This period shows a fusion of artistic ideas; he suggested that Byzantine fabrics in the West may have served as direct inspiration, since from 764–972, many marriages united Byzantium and the West, along with numerous gifts of Byzantine silk. There were also numerous gifts to the popes recorded in Liber Pontificalis, as well as fragments of Byzantine fabric preserved in books in monasteries in Central and Western Europe. Cecily Hillsdale explored cloth value in relation to late Byzantine embroidery, distinguishing the product from its constructed meaning.

Participants in the workshop numbered around 25; all had an opportunity to see the exhibition Textiles from Egypt in the collections of Dumbarton Oaks.

– Carol Bier

Exhibits

2000 Kwangju Biennale
International Art-to-Wear Exhibition
Kwangju Korea
March 29 - June 7,

2000 Fashion Art Costume Design
Taegu, Korea
May 23-28, 2000

Textile Design 2000
Taegu, Korea
May 23-28, 2000

The Kwangju Biennale international exhibition of contemporary fine art has hosted a satellite invitation exhibit of international artwear since 1996, organized by the Korean Fashion and Culture Association. The 2000 Kwangju invitation included 37 Korean artists, plus International artists Barbara Weiler, Michael Schermons, Sarah Sievert, and Irina Shapiro, (Germany), Marit Mustonen (Finland), Mansour Ciss (Senegal), Masou Morita (Japan), Tim Harding, Liz Collins, Norma Minkowitz and Robert Hillestad (US). The rich in variety of approaches to clothing, both conceptual and practical, was stimulating and refreshing.

Fashion performance art is always featured at the exhibition’s opening, and this year Michael Schermons of Germany created a sensation by molding a resin dress directly on a nude model.

Korean interest in the art form began with the arrival in Seoul of a traveling US Art to Wear exhibition in 1985, sponsored by the American Craft Museum. The show was enthusiastically received by both fashion designers and fiber artists. The rapid acceptance of the art form generated networks of professional associations of conceptual clothing artists, art fashion designers, and fashion researchers, all of which support exhibitions in order to encourage creativity, diversity, originality, and the development of an integrated, interdisciplinary art form. (Could such rapid and complete legitimization of a textile art form ever happen in the US?)

The invited Korean artists in Kwangju pushed the boundaries of wearables while respecting traditional garment forms and native materials. Many of the artists’ ideas were based on deconstructing Korea’s rich 5000-year heritage of costume and fashion history. Experimental works included non-wearable garment forms made of dried noodles, copper wire, sponge rubber or compressed sawdust. One artist used dress pins as both the construction...
method and surface decoration of a long polyester gown.

Artistic experiments with traditional local materials and techniques included a dress-like sculpture of hemp stalks and hemp thread. An elegant silk formal had dyed and cut silkworm cocoons applied to the surface in a mosaic-like pattern. Other artists utilized the soft, fabric-like Korean wisteria paper for wearable creations. Traditional Korean patchwork, chogapa, was evident in several of the garments.

Outstanding among the work of the invited western artists was “Stations of Life” by Barbara Weiler. The piece was designed for her 96-year-old aunt to represent the energy of an elderly body. Composed of hundreds of delicate white silk sachets, its ephemeral nature suggested frailty and delicate beauty.

**Taegu Fashion Exhibit**

In Taegu, the country’s fashion and fabric center, the Taegu Fashion Association mounts an annual Fashion Art/Costume Design exhibition visited by thousands during the Taegu Textile Design Federation’s exhibitions and festivities. All garments in this exhibition must be wearable, and the 2000 exhibition included a wide range of exquisite garments, from the traditional hanbok to fantasy outfits to formal western-style wedding gowns. Hemp and Korean paper were also in evidence as dressmaking materials. Fashion’s latest technofabrics directed the vision of several artists.

Some works took playful liberties with traditional costume. For example, MiSae Kwong studied tuljam, the delicate, gold and jeweled ornaments of ancient wedding headdresses, and applied it to a velvet bra top in “Korean Fantasy.” Other garments based on tradition were inspired by the traditional Korean sock, possum, and by ancient cloth armor.

**Taegu Textile Design 2000**

Throughout the month of May textiles and fashion are celebrated in Korea’s textile production center, Taegu. Textile design is featured in an intensive week of exhibitions sponsored by the City of Taegu, the Korean Textile industry and the Taegu Textile Design Federation: the biennial International Textile Design Competition; an annual invitational International Exchange Exhibition of Textile Art; the Taegu Fashion Association’s exhibition (described above), and an exquisite small exhibition of traditional Korean textile art forms. In 2000, an impressive new international invitational exhibition of natural-dyed textiles was added, curated by Korea’s leading natural dye expert, Prof. Kim Ji-Hee, that filled two large halls. (I had the honor to be included in this exhibit in 2000 and to serve on the jury panel of the international design competition in 1997 and 2000.) The Exchange Exhibition is mounted to showcase Korean and western designers and to stimulate and inspire Korean students entering the design field. The Design Competition aims to do the same. An astonishing variety of work was included from printed textiles to designs on paper; to pieced, woven and knitted fabrics, and some categories or tighter parameters are required. The Taegu International Design Competition is an excellent opportunity for US design students to have their work reviewed by international artists and designers.

---

Left, Web dress by Key Sook Geum from the International Art-to-Wear Exhibition of the Kwangju Biennale contemporary art exhibition. Right, Korean Fantasy by MiSae Kwun, President of the Taegu Fashion Association, Korea.

---

**First Annual R.L. Shep Book Award**


Nominations are open to English-language books on ethnic textiles (including bilingual or multilingual publications) in which all essential information appears in English.

Send Nominations and review copies of the books, with title, year of publication, name and address of the author, and name and address of the publisher, to the Awards Committee, Roy Hamilton, Chair, Fowler Museum of Cultural History, University of California, Los Angeles, CA 90095.

royh@arts.ucla.edu
Join The Listserv!

This year an email listserv was started for TSA members. It is intended to provide an easy venue for ongoing conversation between members. I’m happy to report that the TSA listserv is engaging regularly in fascinating discussions. The most recent strain of conversation was sparked by observations made during the Santa Fe conference on preservation of indigenous textiles and textile traditions and the need for finding a viable market for such work. This is an enormously complex and volatile issue, and the widest range of viewpoints are being expressed. Envisioned are conversations about research areas and the sharing of information about particular textiles, techniques, peoples and regions throughout the world.

The TSA Listserv could be a place to announce publications and exhibitions and to share research in progress.

Email Listserves are groupings of members in a conference call-like manner. If you send an email to the listserv, all members receive it at the same time. Those members may read the strings of emails and respond to any that are of interest. If you respond to an email you receive through the list, everyone on the list is included in your conversation. If you choose to answer the individual sender only, you can copy their address from the email and take the conversation "off-list".

As of now there is no digest version of the listserv and no provision for temporary suspensions. However, it is quite simple to subscribe and unsubscribe. I encourage all of you to join.

To subscribe: --Address an email to: majordomo@siue.edu
--Put nothing in the subject line --In the body of the message write: subscribe tsalist your email address. Example: subscribe tsalist lstrand@siue.edu. This is a command sent to a software program called majordomo, not a conversation with another person. Add no punctuation and no other writing whatsoever. Within the day you will receive an introductory letter detailing list policies, including how to unsubscribe, and you will begin receiving email.

The TSA listserv is set up through Southern Illinois University, Edwardsville, and is administered by Laura Strand, Assistant Professor of Art/Textiles. If you have any problems subscribing, unsubscribing or with the list itself, please contact me at lstrand@siue.edu. I’m more than happy to hear from you and to add or subtract you from the list.

Laura Strand

Calls for Papers & Manuscripts

Latin American Fashion

April 30, 2001: Latin American dress has long inspired designers worldwide. The scope and diversity of dress within Latin America, however, has long been overlooked. The Latin American Fashion Reader, an edited volume to be published by Berg Publishers, will present a series of interdisciplinary essays that explore the multicultural significance of dress, fashion and textiles in Latin America. Topics might include: textile traditions and ethnic-inspired cooptations; fashion as a means of protest and social transformation; the politics of fashion writing; fashion "diasporas" and other responses to globalization; the legacy of authoritarianism and the pedagogy of design in Latin America; issues related to gender and sexuality; cultural identity and postcolonialism; and the representation of popular culture icons – from Frida Kahlo to Che Guevara.

Please send a three- to five-page abstract, a bibliography, a short biography and vitae. Abstracts may be submitted in Spanish provided that the final version of the article is presented in English. Dr. Regina Root, The Latin American Fashion Reader, Department of Foreign Languages and Literatures, Old Dominion University, Norfolk, Virginia 23529. 757/683-3988/3973. Fax: 757/683-5659. rroot@odu.edu.

Clothing and Textiles Research Journal

August 30, 2001: The peer reviewed Clothing and Textiles Research Journal is seeking manuscripts for a focused issue on (creative and technical) aspects of design and aesthetics of textiles and apparel. Manuscripts addressing business, consumer behavior, historical, marketing, philosophical, psychological, cultural, and technological factors affecting design or acceptance of textiles and apparel products will be reviewed. Shorter manuscripts (20 page limit) addressing critical analysis of textile or apparel designs or explanation of design techniques and their development are also encouraged. For information about format and submission guidelines that must be followed, see http://www.itaonline.org/ITAANC/Pubsl.html.

Manuscripts should be sent to Ann Marie Fiore 1092 LeBaron Hall, Iowa State University, Ames, IA 50011-1120; 515/294-9303. amfiore@iastate.edu

Historic Weaving Manuscripts

February 2001: American Handweaving Museum, Clayton, NY, will hold its annual conference with presenters and participants from the US and Canada, May 19-20, 2001. Proposals are sought for presentations on subjects involving textile history, the history of fiber, special textile structures or the development of tools, among other subjects. Information: 315-654-2642. ahmmtics@gtc cet.com
TEXTILES AT HOME: FROM QUILTS TO DRAPERY TO UPHOLSTERY
JANUARY 14-16, 2001

The conference includes a behind-the-scenes tour of Colonial Williamsburg's quilt collection, storage area and attending "Curtains, Cases and Covers: Textiles for the American Home, 1700-1845" at the DeWitt Wallace Decorative Arts Museum. Information: Fax: 757/565-8630 dcountryman@cwf.org

IKAT: SPLENDID SILKS OF CENTRAL ASIA
FEBRUARY 10, 2001
Denver Central Library Conference Center
Symposium in conjunction with the exhibition on ikats at the Denver Art Museum, on the visual language, use, and creation of ikat textiles made during the 19th century by artisans along the ancient Silk Route. Speakers include: Kate Fitz Gibbon, co-author of the exhibition catalogue, Through the Lens - Ikat in Central Asian Society; Gail Martin, curator of the Guido Goldman Collection; Diane Mott, curator at the M. H. de Young Art Museum in San Francisco; and Annie Carleno, curator of European and American Folk Art at the Museum of International Folk Art, Santa Fe, New Mexico. Reservations: 720-913-0048 www.denverartmuseum.org

NAVAJO WEAVING SYMPOSIUM
APRIL 19, 2001
Peabody Museum, Harvard University. Symposium in conjunction with exhibition "Walk in Beauty, Classic Navajo Blankets from the Peabody Collection," with Navajo Weaver Kelly Keams. 617/495-2269; lnamds@fas.harvard.edu

WARP ANNUAL MEETING
MAY 4-6, 2001
The annual meeting and conference of Weave a Real Peace will be held at Sargent Camp in Hancock, NH. Topics by guest speakers focus on the history of the early US textile industry, including tours to area mills, and to the American Textile History Museum in Lowell, MA. Presentations by WARP members focus on appropriate assistance issues in working with textile-related groups world-wide. For information: Hope Thomas, 374 Gleason Falls Rd. Hillboro, NH 03244. 603/464-3015 www.weavers-band.com/warp.html

ART TEXTILES
JUNE 8-10 2001

Navajo Blanket, pre-1870. Collection of the Peabody Museum, Harvard University.

MIDWEST WEavers
JUNE 10 - 17, 2001
'A Fiber Odyssey' St. Louis MO. Keynote Speaker: Randall Darwall. Seminars, exhibits, fashion show. Prospectus: Fiber Focus/Art St. Louis, 917 Locust St., St. Louis, MO 63101-1413.

ARS TEXTRINA
JUNE 22-24, 2001
Emblemism is the focus of the 19th annual Ars Textrina conference on textiles held at Vesterheim, the Norwegian American Museum in Decorah, Iowa. Keynote speaker Karin Pedersen will explore the history of embroidery in Norway, from the traditional emblemism on folk costumes to modern-day revitalizations. Pedersen is assistant curator of clothing and textiles at Norsk Folkemuseum (Norwegian Museum of Cultural History) in Oslo, Norway. She also serves as a consultant for the continuing development of historically-accurate folk costumes for Telemark county. Featured speaker Victoria Rivers will open the conference with a lecture on light-reflective embroidery on ethnic clothing. Rivers is a Professor at the University of California Davis, and author of The Shining Cloth: Dress and Adornment that Glints. She is also a studio artist, textile researcher and collector. For registration materials: Vesterheim, 523 W. Water St., Decorah, IA 52101. 319/382-9681; vesterheim@vesterheim.org

NORWEGIAN TEXTILES
OCTOBER 5-6, 2001
Second Conference on Norwegian Woven Textiles, Norwegian Textile Guild and Nordic Heritage Museum, Seattle Center, Seattle, WA. Keynote addresses by Ingebjorg Vaagen, Husflid Consultant for Telemark: "Norwegian Tapestry" and Ellen Kjellmo, author of Båtyra: "Norwegian Fisherman's Rya." Kay Larson, 9390 Miller Rd NE, Bainbridge Island, WA 98110. kaylarson@hotmail.com

TSA Publication Deadlines

TSA Newsletter
Spring newsletter items are due March 15, 2001. Please send news, reviews and articles to Karen Searle 1742 Portland Avenue St. Paul, MN 55104. ksearle@visi.com. Please send Calendar information to Barbara Goldberg, U Mass. Dartmouth 1213 Purchase Street, New Bedford, MA 02740. bgoldberg@umassd.edu

Textile Bibliography
United States

ARIZONA

University of Arizona Art Museum, Tucson: Jan. 14-Feb. 23: “Kenneth Nolan: The Navajo Tapestries,” 3 tapestries designed by Gloria Ross from Nolan’s paintings, woven by 3 Navajo weavers. 520/626-8364. cariswool@email.arizona.edu

CALIFORNIA


CONNECTICUT

COLORADO


DISTRICT OF COLUMBIA

FLORIDA

GEORGIA
Atlanta Financial Center. To Jan. 25: Elizabeth Barton’s Art Quilts. 404/377-2116.

ILLINOIS

Fine Line Arts Center, St. Charles. To Feb. 5: “Contemporary Crochet.” Invitation includes works by Karen Searle. 630/584-9443.

INDIANA

IOWA


MARYLAND

MASSACHUSETTS


MINNESOTA


Missouri

NEBRASKA

Ita Aiber: Tree of Life #3. Painted canvas, cord, satin leaves, velvet, wood, Chinese herb boxes, 60" x 30" x 26". At Broome Street Gallery, New York.
**New Mexico**

**New York**


**Ohio**
Cleveland Museum of Art. To Feb. 11: “Fabric of Enchantment: Indonesian Batik from the North Coast of Java.”


**Texas**

**Washington**

**Wisconsin**


**Canada**
“e-textiles.” Jacquard weaving traveling exhibition of works by contemporary artists who use computer-assisted Jacquard weaving as a tool will be seen at the following venues: Jan. 13 - Feb. 25: Mount Saint Vincent University, Halifax, N.S. Mar. 6 - 24: New Brunswick Fine Craft Gallery, Fredericton, N.B. CD-ROM catalog. Information: Louise Lemieux Bérubé, Montreal Centre for Contemporary Textiles, 1751 Richardson Street, #5300 Montréal (Québec) H3K 1G6. 514/933-3728. Info@textiles-mtl.com


**UK**

**Publications**

Costume Arts Digest Fall 2000 marked the publication of the first issue of Costume Arts Digest, a new quarterly for costumers, reenactors, theatre companies and theatres across the United States. A website is under construction at geocities.yahoo.com/costumearts. Editor, Amelia Reising. costumearts@yahoo.com

Kyrgyz Reed Screen
TSA symposium presenter John L. Sommer announces the availability of his book on Central Asian decorated reed screens—basic furnishings of the Kyrgyz nomad’s yurt, containing writings of native ethnographers on their context, structure and design. 27 color plates, 50 archival photos $40 plus $5 shipping. John L. Sommer, 4575 Odell Ct., Fremont, CA 94536.

**Virtual Textiles**


The first issue of the free on-line Journal of Textile and Apparel Technology and Management (JTATM), is available at http://www.tx.ncsu.edu/jatm. JTATM presents the latest in theoretical and empirical research in the field of textile and apparel, technology and management to academicians, industry executives and consultants. It will focus on activities in the science, technology, design and management aspects in the development of products fabricated from fibers. JTATM is coordinated by the Dept. of Textile and Apparel Technology and Management, College of Textiles, North Carolina State University, Raleigh, NC 27695-8301. Information: Dr. Nancy Cassill, 919/513-4180. Nancy_Cassill@ncsu.edu

**Pat Hickman and Mary Dusenbury at Conlon Siegal Galleries in Santa Fe during the Gallery Walk at the TSA Symposium.**
Lectures


**Universidad Nacional de San Agustin Museo, Arequipa, Peru, Session 1, June 2-15; Session 2, June 16-20. At Museo Regional de Ica, Peru, July 6-20. Special sessions for textile conservators will also be given at these times. Nanette Skov. PO Box 13465, Tucson, AZ 85732. Fax 520-393-7331. nanetteskov@hotmail.com**


Art Workshops in Guatemala: Week-long courses in photography, and fiber arts, based in historic Antigua. FEB. 16-26, 2001: Textile tour with Karen Searle. Liza Fournié, 612/925-0274; info@artquat.org; www.artquat.org/

Melitour: Turkish agency offers textile tours and slide presentations. www.melitour.com, or email melitour@animedia.net.tr

Peru Tour 2001: A Textile tour of Peru with Andean scholar Ed Franquemont is planned for 2001. It will focus on several remote weaving villages in the Cusco area where weaving is an intrinsic and much valued part of the lives of the people and age-old weaving techniques are still in use. Archaeologist and anthropologist Ed Franquemont has spent many years in Peru and is known for his work in Andean textiles. Nilda Callañaupa, director of the Center for Traditional Textiles of Cusco will be our guide to the weaving villages. For more information, e-mail Serena Harrigan at textile_odyssey@yahoo.com.

From the Editor

At the start of a new year I have many thanks to offer. My special thanks to Kathleen Moore who arrived at the Symposium with digital camera in tow and took many wonderful photos for this newsletter. I would like to thank Betty Wass for providing her excellent skills as proofreader of the past four issues, and thanks to Heather Akou for proofing this one. I'm also grateful to Barbara Goldberg for her help in organizing Calendar listings.

Many thanks to all of you who have contributed articles, reviews and information since I took on this project. Please don't stop! We need your suggestions for feature articles, your announcements, and your willingness to share your experiences at the conferences and exhibits you attend. The Regional Reps will be more proactive in coordinating reviews for the newsletter, so please keep them informed of exhibits and events in your area.

At the board meeting this fall, the need for TSA to honor member achievements was cited. The newsletter is a perfect place for TSA to do just that, so let us know of your personal milestones as well.

I look forward to continuing to keep you informed.

-Karen
Membership Application

Membership is for the calendar year and dues received will be applied to the current year, unless otherwise specified.

Method of Payment
- Check in U.S. dollars drawn on U.S. bank.  
- Visa  
- MasterCard

Make check payable to Textile Society of America.

Signature

Basic membership rates are not tax deductible as charitable contributions for federal income tax purposes; however, they may be tax deductible as ordinary and necessary business expenses. Donations above the price of basic membership rates may be deductible as charitable contributions to the extent provided by law.

Membership Directory
The following information will be listed in the Directory

GEOGRAPHICAL (check one only)
- East and Central Asia
- Southeast Asia
- Sub-Saharan Africa
- North America
- Australia, Pacific Islands
- South Asia
- West Asia, North Africa
- Europe
- South America
- General (many/most of above)

TOPICS OF INTEREST (check all that apply)
- Early textiles (before 15th century)
- Historical textiles (15th – 16th centuries)
- Contemporary (20th century)
- Audio, visual, and computer resources
- Clothing and accessories
- Colors, dyes, resists, paints and processes
- Conservation
- Fibers and fiber processing
- Gender
- Graphics: patterns and motifs
- Interiors, environment, and shelter
- Meanings: iconography, ritual
- Non-woven methods, tools, and equipment
- Political economy (production, distribution, trade)
- Stitchery, embroidery, quilting, and appliqué
- Weaving methods, tools, equipment

SPECIAL INTEREST (no more than 5 words):

Send Completed Application to:
Textile Society of America  
PO. Box 70  
Earleville, MD 21919-0070

Phone: 410-275-2350  
Fax: 410-275-8936

Email: tsai@tsaol.net

Please send information about TSA membership to:

NAME

TITLE

INSTITUTION

STREET OR MAILING ADDRESS

CITY, STATE, ZIP + 4 OR POSTAL CODE

Add $2.00 for 1st book; $1.00 for each additional book.

SUB-TOTAL MEMBERSHIP: $________

SUB-TOTAL CONTRIBUTIONS: $________

SUB-TOTAL PUBLICATIONS: $________

TOTAL Membership + Contributions + Publications $________
TSA Calendar

2001

January, 2001: Publication of Winter TSA Newsletter
Publication of Membership Directory

February 9-10, 2001: Meeting of the Board of Directors

March 1, 2001: Nominations due for R.L. Shep Award

March 15, 2001: Spring Newsletter deadline
Publication of 2000 Bibliography

April, 2001: Spring Newsletter mailed
Publication of 2000 Proceedings

July 15, 2001: Fall Newsletter deadline

September, 2001: Meeting of the Board of Directors

November 15, 2001: Winter Newsletter Deadline

December 31, 2001: 2001 Bibliography deadline